



Shelf No.

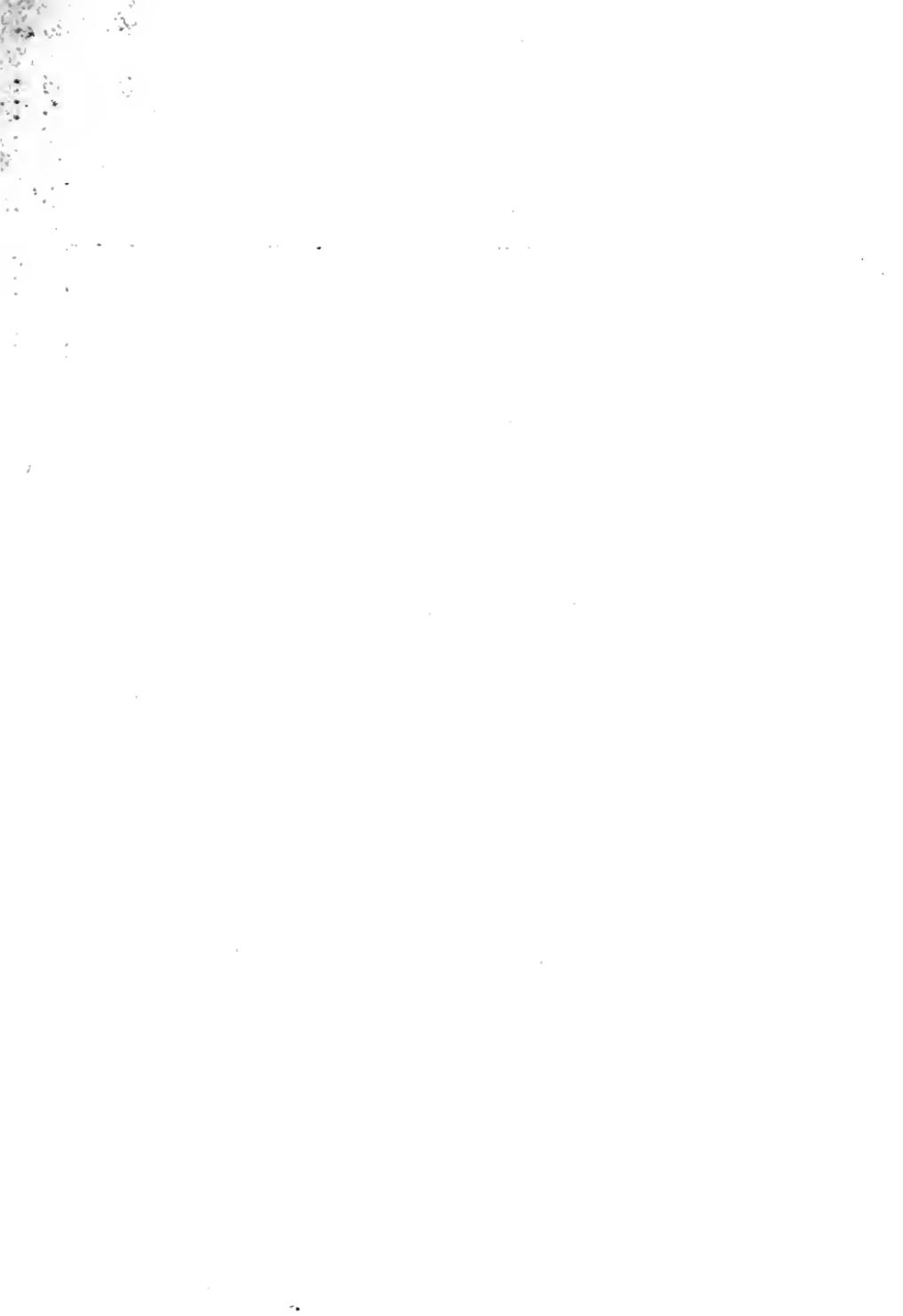
8049486



GIVEN BY

Mary S. Thorpe

Jan 16, 1897





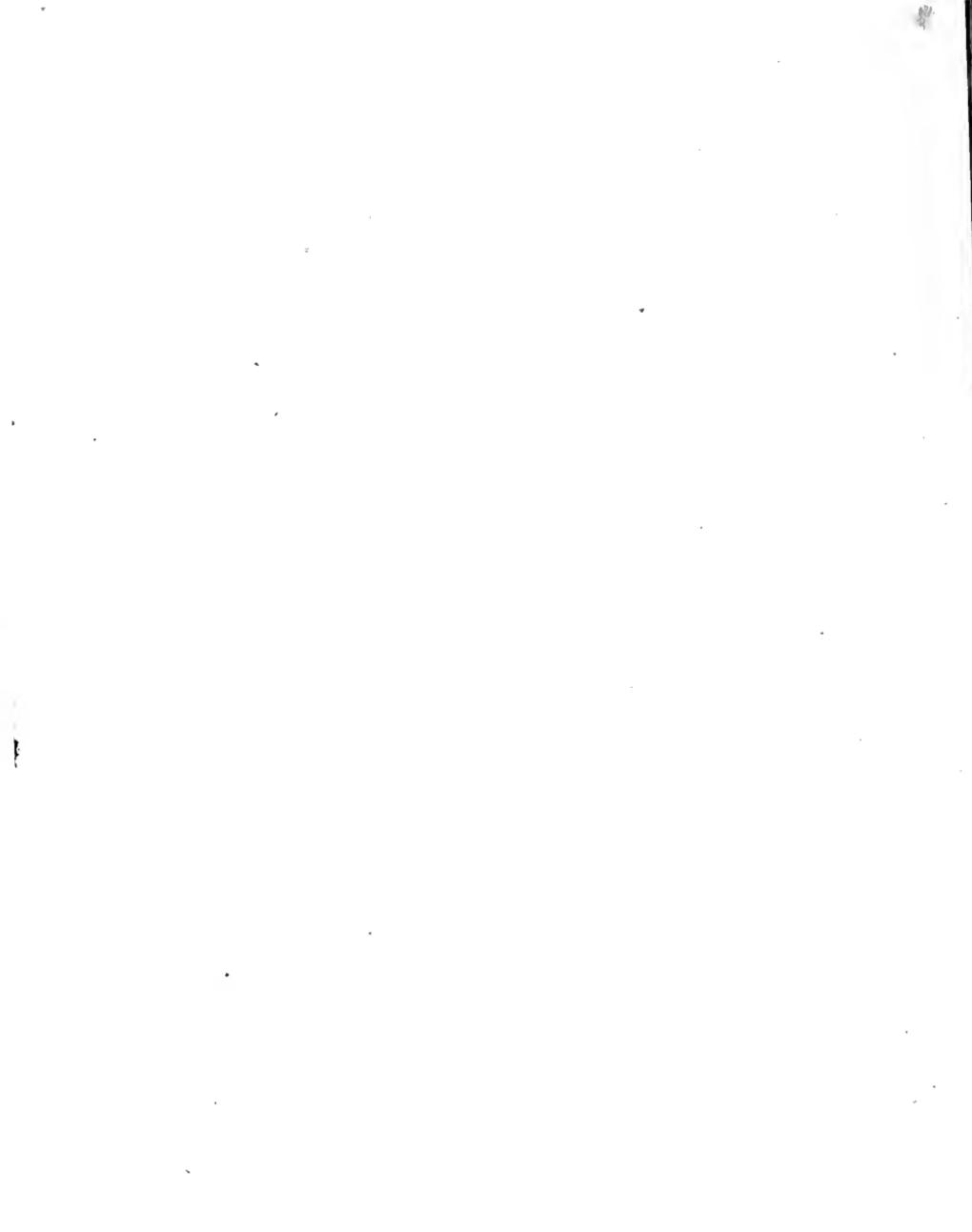
13

13

JUVENILE PSALMIST.



Engle



JUVENILE PSALMIST;

OR,

THE CHILD'S INTRODUCTION

TO

SACRED MUSIC.

PREPARED AT THE REQUEST OF THE "BOSTON SABBATH SCHOOL UNION."

BY LOWELL MASON,

Editor of the Boston Handel and Haydn Society Collection of Church Music.

BOSTON:
RICHARDSON, LORD & HOLBROOK.

1829.

DISTRICT OF MASSACHUSETTS, TO WIT:

District Clerk's Office.

BE IT REMEMBERED, That on the first day of October, A. D. 1829, in the fifty-fourth year of the independence of the United States of America, Richardson, Lord & Holbrook, of the said district, have deposited in this office the title of a book, the right whereof they claim as proprietors, in the words following, *to wit*.

"Juvenile Psalmist; or, the Child's Introduction to Sacred Music. Prepared at the request of the 'Boston Sabbath School Union.' By Lowell Mason, Editor of the Boston Handel and Haydn Society Collection of Church Music..."

In conformity to the act of the Congress of the United States, entitled, "An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned;" and also to an act, entitled "An Act supplementary to an act, entitled 'An Act for the encouragement of learning, by securing the copies of maps, charts and books to the authors and proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints.'"

JNO. W. DAVIS,
Clerk of the District of Massachusetts.

ADVERTISEMENT.

The design of this little book is to furnish children and youth generally and Sabbath Schools especially, with a suitable introduction to Psalmody.

The rudiments of music have been explained in a very plain and easy manner, and although brief, they are believed to be amply sufficient to enable children to read music, and sing understandingly.

The tunes are all easy. Most of them are generally known, and are in common use in the church. Some of them have been arranged in three parts. The upper part, or First Treble being the leading melody, should always be sung by girls, or female voices; the Second Treble or accompanying part may be sung either by girls or boys as is most convenient. Where there are men capable of singing, the base may be also sung; but the voices of men should never be heard on either of the upper parts, except in cases where the children have not confidence to sing alone.

It was originally intended to include a small selection of hymns, but it was found that this plan would too much increase both the price and size of the book.

It is believed that, with the aid here afforded, some Teacher may be found in almost every Sabbath School, possessing a sufficient knowledge of music to instruct the children in singing. One or two hours in the week devoted to this subject would soon render this exercise in Sabbath Schools, pleasing and profitable, and would also prepare the way for a much more appropriate performance of Psalmody in public worship.

Music for Children

Jan. 16. 1874 JUVENILE PSALMIST.

LESSON I.

OF THE STAFF.

1. *What is a Staff?*

A Staff is five lines with their intermediate spaces,

EXAMPLE.



2. *What is the use of a Staff?*

Most of the musical characters are written upon it.

3. *In what order are the lines and spaces of the Staff counted?*

From the lowest, upward.

EXAMPLE.

Lines { 5 Fifth line.
4 Fourth line.
3 Third line.
2 Second line.
1 First line.

Spaces { 4 Fourth space.
3 Third space.
2 Second space.
1 First space.

4. *What is each line and space of the Staff called?*

A degree.

5. *How many degrees does the Staff contain?*

Nine; there being five lines and four spaces.

6. *What are used when more than nine degrees are wanted?*

The spaces below or above the staff; also additional lines called added leger lines.

EXAMPLE.

Space above. — added lines above.



Space below. — added lines below.



LESSON II.

OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF.

How many primary musical sounds are there?

Seven.

How are they named?

After the first seven letters of the alphabet—A, B, C, D, E, F, and G.

How are musical sounds represented upon the staff?

By the letters after which they are named.

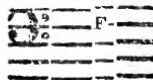
What is a Clef?

A Clef is a character used to fix or determine the situation of the letters upon the staff.

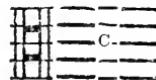
C Clef; and the Treble, or G Clef.

EXAMPLE.

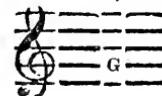
The Base, or F Clef.



The Tenor, or C Clef.



The Treble, or G Clef.

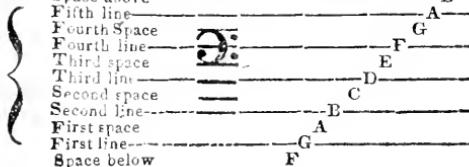


Which of the Clefs are most used in vocal music?

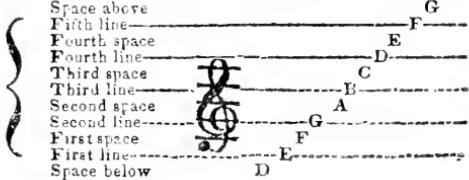
The Base, or F Clef, and the Treble, or G Clef.

How are the letters placed upon the Staff according to the Base Clef?

Situation of the letters upon the Staff, according to the Base Clef.



Situation of the letters upon the Staff, according to the Treble Clef.



How are the letters placed on the Staff according to the Treble Clef?

LESSON III.

OF NOTES AND RESTS.

1. *What are Notes?*

Characters written upon the Staff as signs of musical sounds; showing their length and order.

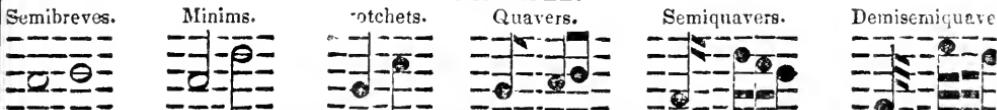
2. *How many kinds of Notes are there?*

Six.

3. *What are they called?*

Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver

EXAMPLE.



4. *What is the proportionate duration or length of the Notes?*

One Semibreve is equal to 2 Minims, or 4 Crotchets, or 8 Quavers, or Semiquavers, or 32 Demisemiquavers.

One Minim is equal to 2 Crotchets, or 4 Quavers, or 8 Semiquavers, or Demisemiquavers.

One Crotchet is equal to 2 Quavers, or 4 Semiquavers, or 8 Demisemiquavers.

One Quaver is equal to 2 Semiquavers, or 4 Demisemiquavers.

One Semiquaver is equal to 2 Demisemiquavers.

5. *What is the use of a dot after a note?*

A dot after a note adds one half to its length.

6. *What is the use of the figure 3, placed over or under any three notes of the same kind?*

It shows that the three notes over or under which it is placed are to be sung in the time of two notes of the same kind without the figure.

7. *What are rests?*

Rests are marks of silence.

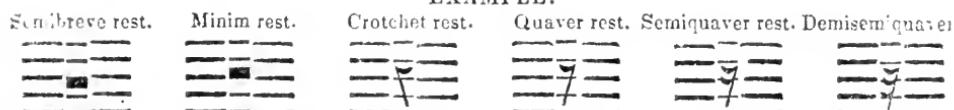
8. *How many are there?*

Six.

9. *What are they called?*

Semibreve rest, Minim rest, Crotchet rest, Quaver rest, Semiquaver rest, and Demisemiquaver rest.

EXAMPLE.



8. How long is the performer required to remain silent at a rest?

As long as he would be singing its corresponding note, or note of the same name.



LESSON IV.

OF VARIOUS MUSICAL CHARACTERS.

What is the use of a Flat?

A Flat lowers the pitch of a sound, half a tone.

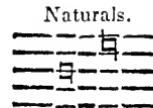
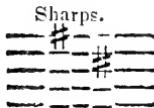
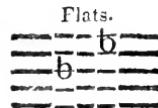
What is the use of a Sharp?

A Sharp raises the pitch of a sound, half a tone.

What is the use of a Natural?

A Natural restores a note made flat or sharp to its original sound.

EXAMPLE.



*What are **F**ats or **S**harps called, when placed at the beginning of a tune or strain?*

4 Signature.

What are Flats, Sharps, or Naturals called, when placed before a single note?

Accidentals.

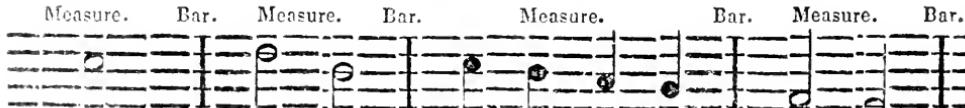
What is the use of a Bar?

Bar is used to divide the notes into equal measures.

What is a Measure?

Measure consists of all the Notes contained between two bars.

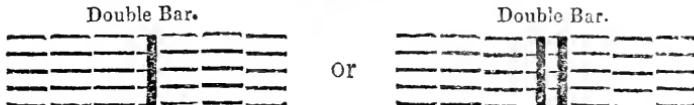
EXAMPLE.



8. What is the use of a Double Bar?

It shows the end of a strain, or of a line of poetry.

EXAMPLE.



9. What is the use of a Brace?

It shows how many parts are to be performed together.

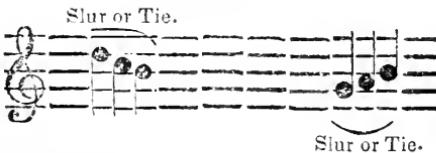
EXAMPLE.



10. What is the use of a Slur or Tie?

It shows how many notes are to be sung to one syllable.

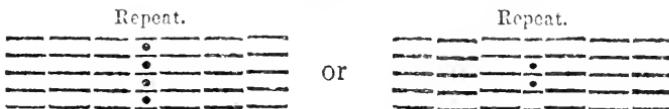
EXAMPLE.



11. What is the use of a Repeat?

It shows what part of a tune is to be sung twice.

EXAMPLE.



12. What is the use of marks of distinction, or staccato marks?

They are placed over or under such notes as are to be performed very short, distinct manner.

EXAMPLE.



13. *What is meant by singing Staccato?*

Singing in a short, pointed, and articulate manner.

14. *What is meant by singing Legato?*

Singing in a smooth, close, and gliding manner.

15. *What is the use of a Pause?*

It shews that a note may be continued beyond its usual length.

EXAMPLE.

Pause.



LESSON V. (a.)

OF SOLMIZATION BY SEVEN SYLLABLES.

What is Solmization?

It is the application of certain syllables to musical sounds.

How many syllables are used in Solmization?

Seven, there being one for each musical sound.

What are they?

Do, Re, Mi, Fa, Sol, La, Si,
PRONOUNCED,

Doe, Rae, Mee, Faw, Sole, Law, See.

Which of these syllables governs the others, and fixes their places upon the staff?

Si.

By what is the place of the syllable Si known?

By the Signature.

What is the Signature?

The Flats or Sharps placed at the beginning of a tune or strain.

What is the signature said to be, when there are neither flats or sharps beginning of a tune or strain?

Natural.

If the signature be natural, on what letter is the syllable Si?

In B.

9. *If the signature be one flat, (Bb) on what letter is the syllable Si ?*
On E.

10. *If the signature be two flats, (B and Eb) on what letter is the syllable Si ?*
On A.

1. *If the signature be three flats, (B, E and Ab) on what letter is the syllable Si ?*
On D.

2. *If the signature be four flats, (B, E, A and Db) on what letter is the syllable Si ?*
On G.

3. *If the signature be one sharp, (F#) on what letter is the syllable Si ?*
On F#.

4. *If the signature be two sharps, (F and C#) on what letter is the syllable Si ?*
On C#.

5. *If the signature be three sharps, (F, C and G#) on what letter is the syllable Si ?*
On G#.

6. *If the signature be four sharps. (F, C, G and D#) on what letter is the syllable Si ?*
On D#.

17. *Having ascertained the place of the syllable Si by the signature, what rule are the places of the other syllables known ?*
They follow upon each degree of the Staff, in regular order.

18. *What is the order of the syllables ascending from Si ?*
Do, Re, Mi, Fa, Sol, La.

19. *What is the order of the syllables descending from Si ?*
La, Sol, Fa, Mi, Re, Do.

20. *What effect have accidentals on solmization ?*
When accidentals are used, it often becomes necessary to change the syllables, in order to sing in exact tune.

21. *How are such changes to be made ?*
Sometimes by a different termination of the syllables, as *Fe* for *Fa*, *Se* for *Sol*, &c.; and sometimes by considering the accidentals as occasional changes of the signature.

NOTE. The use of accidentals is so various, that it is impossible to give any rule which shall be applicable to all cases. A judicious teacher will be able to direct such changes as the nature of different passages may require, and to assign the reasons for them.

OF SOLMIZATION BY FOUR SYLLABLES.

1. *What is Solmization?*

It is the application of certain syllables to musical sounds.

2. *How many syllables are used in Solmization?*

Four.

3. *What are they?*

Fa, Sol, La, Mi.

4. *Which of these syllables governs the others, and fixes their places upon the Staff?*

Mi.

5. *By what is the place of the syllable Mi known?*

By the Signature.

6. *What is the Signature?*

The Flats or Sharps placed at the beginning of a tune or strain.

7. *What is the Signature said to be when there are neither flats or sharp at the beginning of a tune or strain?*

Natural.

If the Signature be natural on what letter is the syllable Mi?

On B.

If the Signature be one flat, (Bb) on what letter is the syllable Mi?

On E.

8. *If the Signature be two flats, (B and Eb) on what letter is the syllable Mi?*

On A.

9. *If the Signature be three flats, (B, E and Ab) on what letter is the syllable Mi?*

On D.

10. *If the Signature be four flats, (B, E, A and Db) on what letter is the syllable Mi?*

On G.

If the Signature be one sharp, (F#) on what letter is the syllable Mi?

On F#.

11. *If the Signature be two sharps, (F and C#) on what letter is the syllable Mi?*

On C#.

12. *If the Signature be three sharps, (F, C and G#) on what letter is the syllable Mi?*

On G#.

If the Signature be four sharps, (F, C, G and D#) on what letter is the syllable Mi?

On D#.

Having ascertained the place of the syllable Mi by the Signature, by what rule are the places of the other syllables known?

They follow upon each degree of the staff in regular order.

What is the order of the syllables ascending from Mi?

Fa, Sol, La, Fa, Sol, La.

What is the order of the syllables descending from Mi?

La, Sol, Fa, La, Sol, Fa.

What effect have accidentals upon solmization?

When accidentals are used it often becomes necessary to change the syllables, in order to sing in exact tune.

How are such changes to be made?

Sometimes by a different termination of the syllables, as *Fe* for Fa, *Se* for Sol, &c. and sometimes by considering the accidentals as occasional changes of the Signature.

NOTE. See note at the end of Lesson V. (a.) page 9.



LESSON VI.

OF TIME.

How many kinds of Time are there in music?

Two.

What are they called?

Common and Triple.

What is the difference between Common and Triple time?

Common time contains two equal notes in each measure; Triple time contains three equal notes in each measure.

COMMON TIME.

How many signs has Common time?

Three.

What is the first sign of Common time?

The letter .

6. *What note or notes fill a measure?*

A semibreve or its equal in other notes or rests.

7. *How many motions or countings are employed in describing or measuring it?*

Four.

8. *On what part of the measure does the accent fall?*

On the first and third.

9. *What is the second sign of Common time?*

The letter  with a bar drawn across it.

10. *What note or notes fill a measure?*

A Semibreve or its equal in other notes or rests.

11. *How many motions or countings are employed in describing or measuring it?*

Two or four.

12. *On what part of the measure does the accent fall?*

Usually on the first, but sometimes on the first and third.

13. *What is the third sign of Common time?*

The figures .

4. *What note or notes fill a measure?*

A Minim or its equal in other notes or rests.

5. *How is it described or measured and accented?*

In the same manner as the second sign of Common time.

TRIPLE TIME.

6. *How many signs has Triple time?*

Three.

7. *What is the first sign of Triple time?*

The figures .

8. *What note or notes fill a measure?*

A dotted semibreve, or its equal in other notes or rests.

9. *How many motions or countings are employed in describing or measuring it?*

Three.

On what part of the measure does the accent fall?

Principally on the first, and slightly on the third.

What is the second sign of Triple time?

The figures $\frac{3}{4}$.

What note or notes fill a measure?

A dotted Minim, or its equal in other notes or rests.

How is it described or measured and accented?

In the same manner as the first sign of Triple time.

What is the third sign of Triple time?

The figures $\frac{3}{8}$.

What note or notes fill a measure?

A dotted Crotchet, or its equal in other notes or rests.

How is it described or measured and accented?

In the same manner as the first sign of Triple time.

Compound Time is so seldom used in Psalmody, that it was thought unnecessary to describe it in this little introduction to singing.



NOTE. Many persons, and even some teachers of music, seem to suppose that a knowledge of the rules is the principal thing to be acquired in learning to sing. This is a great mistake. The rules of musical notation are very few, and simple; and a child of twelve years of age may be made to understand and apply them in a very few days. But the great difficulty to be overcome in singing is the proper management of the voice. To acquire this is no easy task, and years of daily practice are indispensably necessary to any considerable degree of proficiency.

The constant practice of the ascending and descending scale in both modes, is recommended as one of the best means of tuning and improving the voice. This should be the first lesson in teaching singing, and it should never be discontinued.

1. Ascending and Descending Scale in the Major Mode.

Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

2. Ascending and Descending Scale in the Minor Mode.

La, Se, Do, Re, Mi, Fa, Se, La, La, Sol, Fa, Mi, Re, Do, Si, La.

3.

Do, Re, Mi, Fa, Sol, La, Si, Do.

, Si, La, Sol, Fa, Mi, Re, Do.

6.

7.

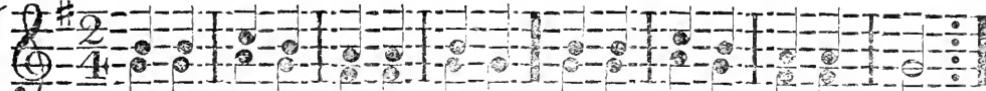
Fa.

Children of the heav'ly king, As ye journey, sweetly sing;

Sing your worthy Saviour's praise, Glorious in his works and ways.

SAVIOUR, SOURCE OF EV'RY BLESSING.

First and Second Treble



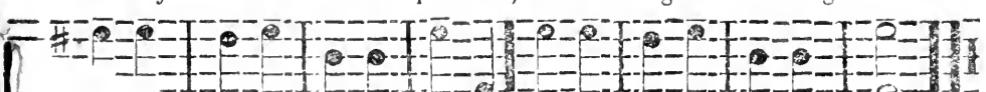
Saviour, source of ev'ry blessing, Tune my heart to grateful lays;
BASE. Streams of mercy, never ceasing, Call for ceaseless songs of praise.



Teach me some melo - dious measure, Sung by raptur'd saints above,



Fill my soul with sacred pleasure, While I sing re - deeming love.



when a stranger,
e fold of God ;
from danger,
ith thy blood.

By thy hand restor'd, defended,
Safe thro' life, thus far, I'm come ;
Safe, O Lord, when life is ended,
Bring me to thy heavenly home.

Be thou, O God, exalted high, And as thy glory fills the sky,

So let it be on earth display'd, Till thou art here as there obey'd.

KE STREET. L. M.

J. Hatton.

From all who dwell be - low the skies, Let the Cre - a - tor's praise ari

Let the Redeemer's name be sung Thro' ev'ry land, by ev'ry tongue

First Treble.



1. Great God! and wilt thou condescend, To be my Father and my friend?

Second Treble.

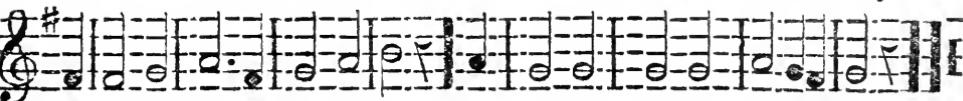


2. Art thou my Father? canst thou bear, To hear my poor imperfect pray'r?

Base.



I but a child, and thou so high, The Lord of earth, and air, and sky.



Or stoop to listen to the praise That such a little child can raise?



Art thou my Father?—Let me be
A meek, obedient child to thee;
And try, in word and deed, and thought,
To serve and please thee as I ought.

4. Art thou my Father?—I'll depend
Upon the care of such a friend;
And daily strive to do, and be,
Whatever seemeth good to thee,

5. Art thou my Father?—Then at last,
When all my days on earth are past,
Send down, and take me in thy love,
To be thy better child above.

1. My God, how endless is thy love, Thy gifts are ev'ry ev'ning new;

2. I yield my pow'rs to thy command, To thee I con - secrate my days;

And morning mercies from above Gently distil like early dew.

Perpetual blessings from thy hand, Demand perpetual songs of praise.

EVENING HYMN.

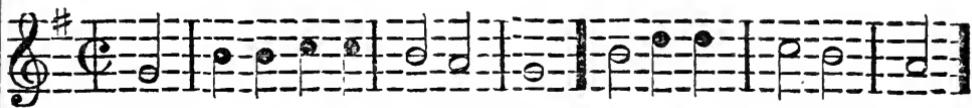
L. M.

Tallis.

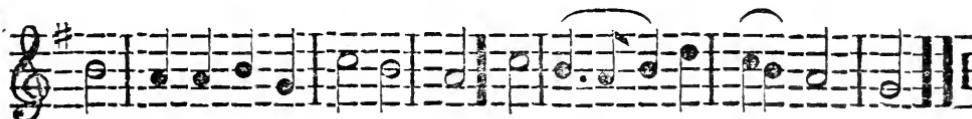
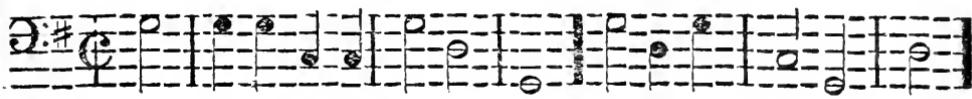
and Second Treble.

Glory to Thee, my God, this night, For all the blessings of the light;

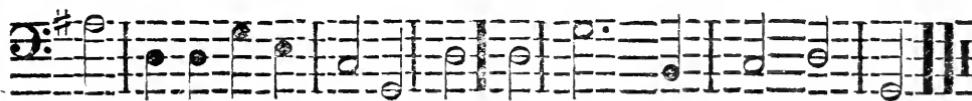
Keep me, O keep me, King of kings, Under the shadow of thy wings.



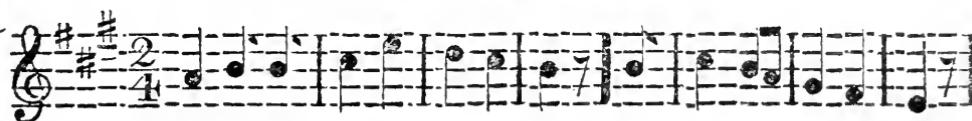
Once more, my soul, the rising day, Salutes my waking eyes:



Once more, my voice, thy tribute pay, To him who rules the skies.



DEDHAM. C. M.



Sweet was the time when first I felt, The Saviour's pard'ning blood;



Applied to cleanse my soul from guilt And bring me home to God.



MEDWAY.

L. M.

Pergolesi.

First Treble.

First Treble.

Second Treble.

Second Treble.

Great God, to thee my voice I raise, To thee my youngest hours belong;

I would begin my life with praise, 'Till growing years improve my song.

DANVERS.

L. M.

L. Mason.

First Treble.

Second Treble.

Mi R²

A wake, my tongue, thy tribute bring, To Him, who gave thee pow'r to sing;

Sol. I.A.

Praise him, who is all praise above, The source of wis - dom and of love.

HOWARD's. C. M.

Mrs. Cuthbert.

First Treble.

Second Treble.

Lord, hear the voice of my complaint, Accept my secret pray'?

To thee, alone, my King, my God, Will I for help repair.

Lord, thou wilt hear me when I pray, I am for - ev - er thine

I fear before thee all the day, Nor would I dare to sin.

GRAFTON. C. M.

In all my vast concerns with thee, In vain my soul would try

shun thy presence, Lord, or flee The notice of thine eye.

DUNDEE.

C. M.

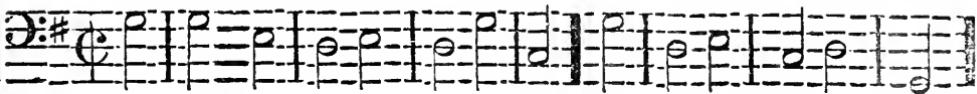
First and Second Treble.

23

* Mi Fi Sol



Let not des - pair nor sell revenge, Be to my bosom known;



Oh! give me tears for others' woe, And patience for my own.



MEDFIELD.

C. M.

Wm. Mather.

First and Second Treble.

In early morn, without delay, O Lord, I seek thy face,



My thirsty spirit faints away, Without thy cheering grace.



* Mind and sing this passage in tune. See Practical Lesson 7, p. 14.

First Treble.

Music for First Treble part of Clarendon hymn. The notation uses a treble clef and a common time signature. The melody consists of eighth and sixteenth note patterns.

Second Treble.

Music for Second Treble part of Clarendon hymn. The notation uses a treble clef and a common time signature. The melody consists of eighth and sixteenth note patterns.

What shall I render to my God, For all his kindness shown;

Music for Bass part of Clarendon hymn. The notation uses a bass clef and a common time signature. The melody consists of eighth and sixteenth note patterns.

F.

Music for Treble part of Clarendon hymn. The notation uses a treble clef and a common time signature. The melody consists of eighth and sixteenth note patterns.

Music for Bass part of Clarendon hymn. The notation uses a bass clef and a common time signature. The melody consists of eighth and sixteenth note patterns.

My feet shall visit thine abode, My songs ad-dress thy throne.

Music for Treble part of Clarendon hymn. The notation uses a treble clef and a common time signature. The melody consists of eighth and sixteenth note patterns.

SHIRLAND. S. M.

Stanley.

First Treble.

Music for First Treble part of Shirland hymn. The notation uses a treble clef and a common time signature. The melody consists of eighth and sixteenth note patterns.

Second Treble.

Music for Second Treble part of Shirland hymn. The notation uses a treble clef and a common time signature. The melody consists of eighth and sixteenth note patterns.

Behold! the morning sun, Begins his glorious way;

Music for Bass part of Shirland hymn. The notation uses a bass clef and a common time signature. The melody consists of eighth and sixteenth note patterns.

His beams thro' all the nations run, And life and light convey.

WATCHMAN. S. M.

Leach.

First Treble.

Do.

Si.

Second Treble.

My soul, re - peat his praise, Whose mer-cies are so great.

Whose an - ger is so slow to rise, So rea - dy to a-bate.

First and Second Treble.

Gentiy, Lord, oh! gently lead us, Thro' this lowly vale of tears;

Oh! refresh us—oh! refresh us— Oh! refresh us with thy grace.

D. C.

And, O Lord, in mer - cy give us, Thy rich grace in all our fears!

D. C.

End with the first strain.

PLEYEL's HYMN.

Sevens.

Pleyel.

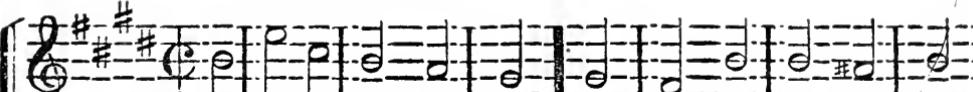
First and Second Treble.

Children of the heav'ny King, As ye jour-ney sweet-ly sing !

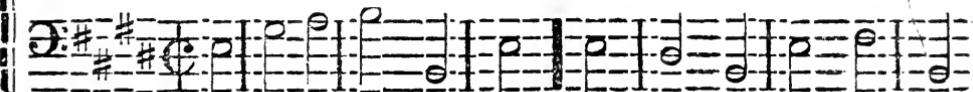
ing your worthy Saviour's praise, Glorious in his works and ways !

PADDINGTON. S. M.

2



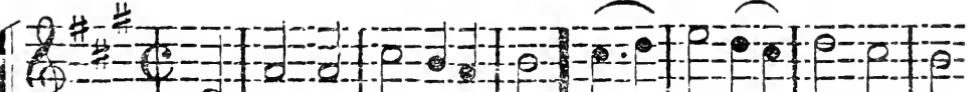
Come, sound his praise a - broad, And hymns of glo - ry sing;



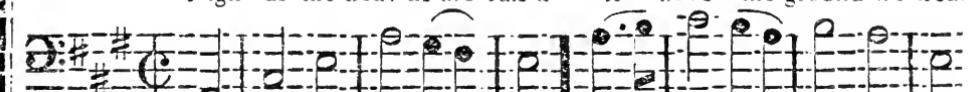
Je - ho - vah is the sov'reign God, The u - ni - ver-sal King

St. THOMAS. S. M.

A. Williams.



High as the heav'ns are rais'd A - bove the ground we treat



So far the riches of his grace, Our highest thoughts exce

F:

First Treble.
Second Treble.

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace

ITALIAN HYMN. 6 and 4. Giordini.

First Treble.
Second Treble.

Come, thou Almighty King, Help us thy name to sing, Help us to praise

Father all glorious, O'er all victorious, Come, and reign over us, Ancient of days.

DARWELL's. H. M.

H. M.

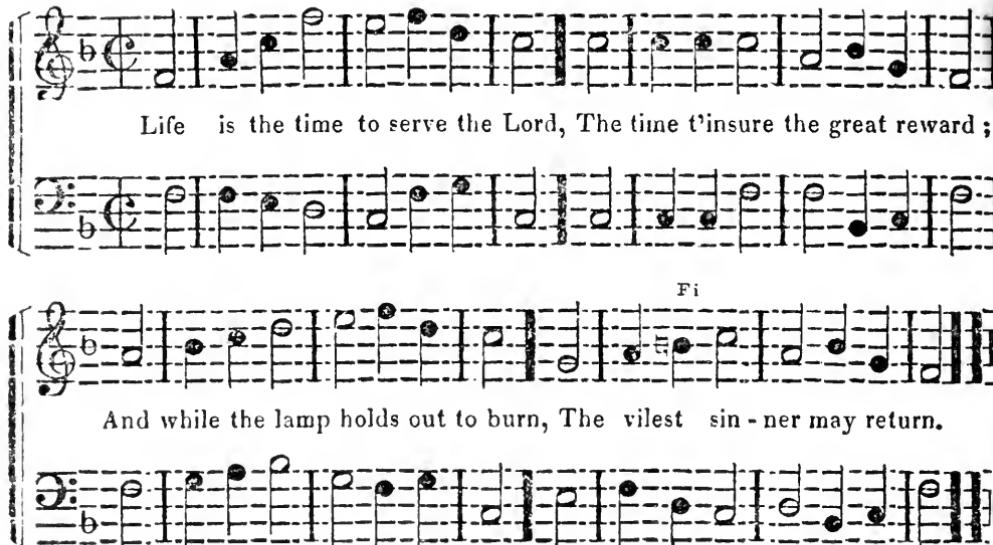
Darwell.

A handwritten musical score on two staves. The top staff is for a soprano voice, and the bottom staff is for a basso continuo. The score is in 2/4 time, C major, with a key signature of one sharp. The lyrics 'And hail the glorious morn!' are written in the right margin below the basso continuo staff.

100 And hail the glorious morn !

Hark ! how the an-gels sing, "To you a Saviour's born !"

Now let our hearts, In con-cert move, And ev'ry tongue Be tun'd to love.



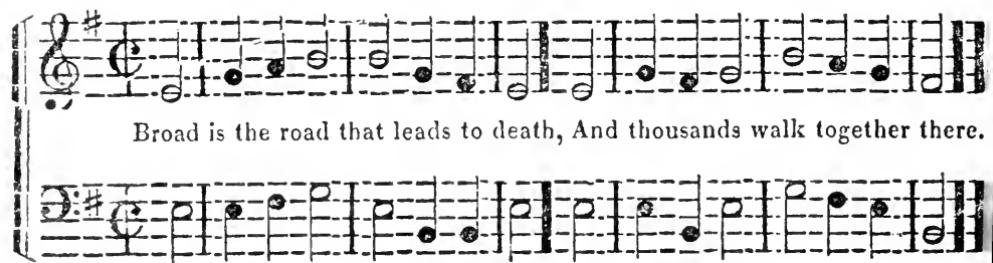
Life is the time to serve the Lord, The time t'insure the great reward;

F i

And while the lamp holds out to burn, The vilest sin-ner may return.

WINDHAM. L. M.

Reed.



Broad is the road that leads to death, And thousands walk together there.

But wisdom shows a narrow path, With here and there a traveller.

MISSIONARY HYMN.

L. Mason.

31

First Treble.

1. From Greenland's icy mountains, From India's coral strand ; Where Afric's sunny
nd Treble.

2 What though the spicy breezes Blow soft o'er Ceylon's isle ; Though ev'ry prospect
Base.

3. Shall *we*, whose souls are lighted, By wisdom from on high, Shall *we* to men be-

4. Waft, waft ye winds, his story, And you, ye waters, roll, Till like a sea of
Fi

fountains Roll down their golden sand ; From many an ancient river, From

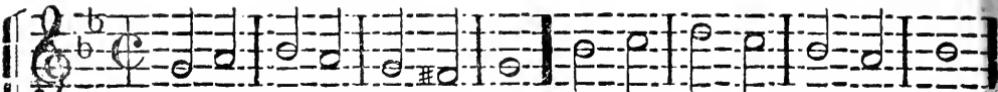
pleases, And only man is vile ; In vain with lavish kindness, The

nighted, The lamp of life de - ny ? Sal - vation ! O sal - vation ! The
glory, It spreads from pole to pole ; Till o'er our ransom'd nature, The

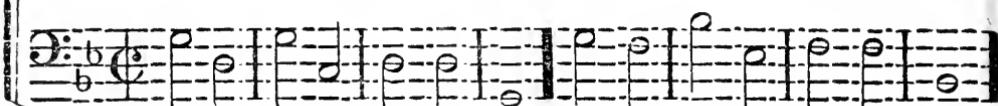
many a palmy plain, They call us to de - liver, - Their land from error's chain.

gifts of God are strown ; The heathen in his blindness Bows down to wood and stone.

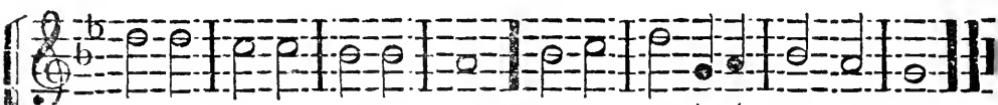
gul sound pro - claim, Till earth's remotest nation, Has learnt Messiah's name.
ub for sinners slain, Re - deem-er, King, Cre - a - tor, Returns in bliss to reign.



1. Gently glides the stream of life, Ost along the flow'ry vale,



2. 'Tis an ever varying flood, Always rolling to its sea;



Or impetuous down the cliff, Rushing roars when storms assail.

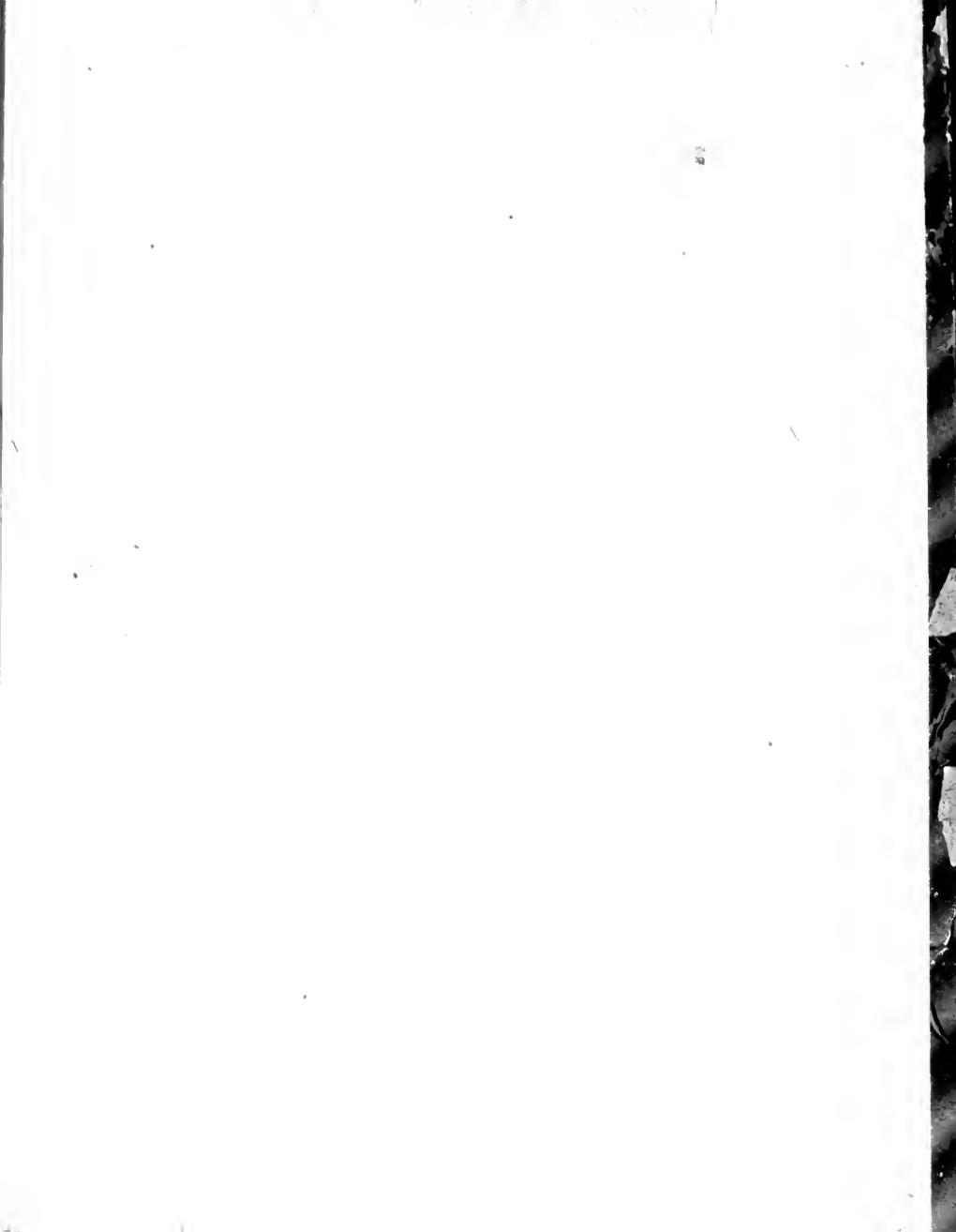


Slow, or quick, or mild, or rude, Tending to e - ter - ni - ty.

INDEX.

		Page		Pa
Bedford,	C. M.	22	Melville,	L. M.
Clarendon,	C. M.	24	Missionary Hymn,	6's.
Danvers,	L. M.	20	Norwich,	7's.
Darwell's,	H. M.	29	Old Hundred,	L. M.
Dedham,	C. M.	19	Pleyel's Hymn,	7's.
Dundee,	C. M.	23	Paddington,	S. M.
Duke Street,	L. M.	16	Peterboro',	C. M.
Evening Hymn,	L. M.	18	Shirland,	S. M.
Grafton,	C. M.	22	Sicilian Hymn,	8's & 7's.
Greenville,	8 & 7.	26	St. Thomas.	S. M.
Howard's,	C. M.	21	Uxbridge,	L. M.
Italian Hymn,	6 & 4.	28	Watchman,	S. M.
Medway,	L. M.	20	Wells,	L. M.
Medfield,	C. M.	23	Windham,	L. M.

ERRATA.—In the Duet, p. 15, the notes at the end of the second line, to the word "sing," should stand thus: - - - - - - - -



RICHARDSON, LORD & HOLBROOK,

No. 133, Washington Street,

KEEP CONSTANTLY FOR SALE,

A SUPPLY OF THE FOLLOWING MUSICAL WORKS :
BOSTON HANDEL AND HAYDN SOCIETY COLLECTION
OF CHURCH MUSIC.

SONGS OF THE TEMPLE: OR BRIDGE &
COLLECTION OF SACRED MUSIC.
CHORAL HARMONY;

Being a selection of the most approved Anthems, Choruses, and other pieces of
Sacred Music suitable for Singing Societies, Concerts, and other
occasions. By the Boston Handel and Haydn Society. Ed. by L. J.
Mason, Member of the same. Now publishing in number 40. The
volume --four already published. Price 37½ c. vols per N

ADDRESS ON CHURCH MUSIC, By Lowell Mason. 22 vols.



BOSTON PUBLIC LIBRARY



3 9999 05502 590 0

